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Some of the latest and best

ENGLISH SONGS,

Edited and adapted to every species of voice,
with additional
MARKS OF EXPRESSION, PHRASING,



BREATHING POINTS;



Frederic Archer.

HAYMAKING	MICHAEL WATSON	3½
THE SPARROW'S DITTY	FREDERIC ARCHER	3½
IN OUR BRIGHT FAIRY BOAT	CHARLES GOUNOD	3½
WON BY A ROSE	JOSEPH L. ROECKEL	4
THE BEATING OF MY OWN HEART.. .. .	G. A. MACFARREN	4
THERE IS A GREEN HILL FAR AWAY.. (Sacred)	CHARLES GOUNOD	4
I AM WAITING	FREDERICK BIRCH	4
ANGUS MACDONALD	J. L. ROECKEL	4
TRUE TILL DEATH	ALFRED SCOTT GATTY ..	3½
GOLDEN-HEART'S TEST.	FREDERIC ARCHER	4

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ANGUS MACDONALD.

WRITTEN BY
FRED. E. WEATHERLY.

COMPOSED BY
JOSEPH. L. ROECKEL.

Andante. *espress.*

marcato. Oh,

sad were the homes On the moun-tain and glen, When An - gus Macdonald march'd

off with his men; Oh, sad was my heart When we sobb'd our good bye And he

The first system of the musical score. The vocal line (treble clef) begins with a fermata, then enters with the lyrics "marched to the bat-tle, May be to die!". It is marked with a forte *f* dynamic, a *B* (breath) mark, and a *p* (piano) dynamic, and the tempo is *lento*. The piano accompaniment (grand staff) starts with a *rall.* (rallentando) marking and a *p* dynamic, then moves to *colla parte* (in part).

The second system of the musical score. The vocal line continues with the lyrics "Oh, An-gus Macdonald, the loch is so drear, And". It features a *B* mark and a *p* dynamic. The piano accompaniment includes a *rall.* marking and a *p* dynamic.

The third system of the musical score. The vocal line continues with the lyrics "gloom-y the mountains, For thou art not near, Oh, An-gus, my own, In the". It includes *B* marks, *rall.* and *B cresc.* markings, and a *p* dynamic. The piano accompaniment also features a *p* dynamic and a *cresc.* (crescendo) marking.

The fourth system of the musical score. The vocal line concludes with the lyrics "camps o-ver sea I'm wait-ing and long-ing, And pray-ing for thee, I'm". It includes *B f*, *B p*, and *B* markings. The piano accompaniment includes a *p* dynamic.

wait - ing and long - ing, and pray - ing for thee!

p *rall.* *cresc.*

un poco più lento.

Oh, Fa - ther of mer - cies, hum - bly I pray, Thou

p

mf *rall.* *fervido, cresc.*

see - est the fight And the camp far a - way, Oh, watch o'er my Au - gus and

rall. p *cresc.*

bring him to me, For Thou canst defend him Where'er he may be, For

dim.

f grandement. **B** *rit.*

Thou causi de-feud him Where-e- - - ver he may be.

dim. rit. **p**

rall. **Allegretto.**

cresc.

agilato. **B** *cresc.*

Oh, hark! there's a stir, there's a stir in the

B **B**

trees! There's a stir in the trees in the

glen!

p ma marcato e con spirito. *molto.*

Joyously.

There's the call of the pibrochs!

accel. e cresc. *f* *8va* *f*

B sempre piu agitato.

8va The march-ing of men! *8va* There's the call of the

vollo *ff* *ff*

rallo. *ff*

pi - brochs, the march-ing of men! The

ff pesante.

vollo *ff*

Allegro marziale.

e - - choes are wak-ing On fo - - rest and scar. . . . 'Tis

An - - gus, my own, Com-ing home from the war! The

e - - choes are wak-ing On fo - - rest and scar, 'Tis

An - - gus, my own, 'Tis An - - - gus, my

own, Tis An - - gus my own . . . com - ing

colla parte.

home from the war ! 'Tis An - - gus, my own, com - ing

allargando.

f *colla parte.*

home from the war . . .

trem.

ff prestissimo.

8va basso

8va

ffff